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BIO MAGAZINE

MAUA

WHEN AFRICAN WOMEN RISE



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Merilyn "Lyn" Mushakwe

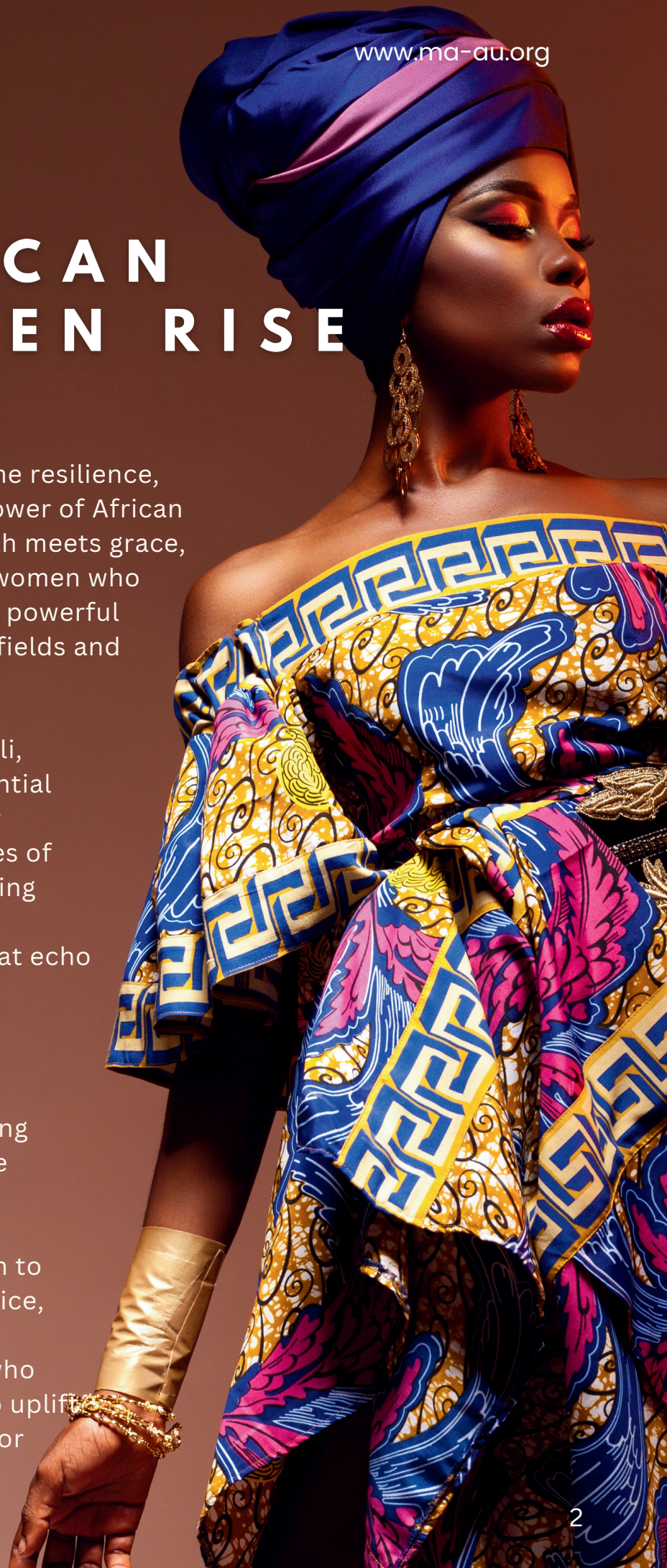
Knowing more about Merilyn, an Art Curator, Researcher and Writer with International Experience

WHEN AFRICAN WOMEN RISE

Maua Bio-Magazine celebrates the resilience, brilliance, and transformative power of African women. In a world where strength meets grace, our magazine is a tribute to the women who rise above challenges, becoming powerful forces of change across diverse fields and industries.

Maua, meaning "flower" in Swahili, symbolizes the blossoming potential within every African woman. Our mission is to showcase the stories of these remarkable women, shedding light on their accomplishments, leadership, and contributions that echo beyond borders.

As we navigate the dynamic landscapes of Africa, Maua Bio-Magazine is committed to breaking down barriers and amplifying the voices of women who shape the continent's narrative. From entrepreneurs driving innovation to activists championing social justice, our pages are filled with the inspirational journeys of those who have harnessed their strength to uplift communities and pave the way for future generations.



www.ma-ua.org

Behind the scene

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“Maua

is a Swahili word
meaning “*Flowers*”

MAUA

WHEN AFRICAN WOMEN RISE

BioMagazine

ELEVATION NEWS

MERILYN “LYN” MUSHAKWE



Image courtesy of PictureHub Zim

DO YOU KNOW WHAT AN ART CURATOR DOES?

“An art curator is a professional responsible for the selection, organisation, and presentation of artworks within a museum, gallery, or other cultural institution. The curator plays an important role in shaping the overall artistic direction and thematic focus of exhibitions. The role of a Curator is multifaceted and requires a combination of artistic knowledge, research skills, and organisational abilities to effectively curate meaningful and engaging exhibitions.”

...a lot of smart and hard work!

It's all about Lyn!

EDITOR'S NOTE

Africa has been long overlooked in many aspects of global affairs, including business and entrepreneurship. However, in recent years, there has been a surge of successful women who are pushing boundaries and placing Africa on the forefront. These women are breaking down stereotypes and paving the way for a brighter future for the continent.

Through her boundless passion and unwavering spirit, she has set ablaze a beacon of hope for generations to come. She has inspired countless souls to reach for the stars, to pursue their dreams with vigour. Her journey is a testament to the power of tenacity, of the beauty of diversity, and the triumph of the human spirit.

As you embark on this journey, dear reader, let Lyn be your guide. Let her story ignite the embers of your soul, let it inspire you to reach beyond the horizon. For within her tale lies a magical essence, a force that will light the way as you forge your own path. So, let us raise our quills and pen a new chapter, a chapter of hope, of courage, and of triumph.

This edition is all about “Lyn”, an Art Curator, Researcher and Writer with International Experience , join us as we get to know more about her.

Happy Reading!



Hazel

Editor In Chief

FINE ART CURATOR | WRITER | RESEARCHER

Mural artwork by Tamirirashe Zizhou

**MERILYN
ZVINAIYESHE
MUSHAKWE**

Born: 08 February 1991
Harare, Zimbabwe

@atwistof_art
@artstrucksoul

Image courtesy of
Tamirirashe Zizhou



MY STORY

Growing up as the eldest of three in Harare, Zimbabwe, I was a tomboy extraordinaire, with two younger brothers and surrounded by a crew of male cousins from both my mom's and dad's sides.

My father worked in Telecommunications as an expatriate in different countries, which added a touch of wanderlust to our lives with his frequent overseas escapades. Some of my fondest memories ever involve him travelling back to Zimbabwe, us meeting him at the airport with my Mom, and the short but beautiful few days we'd spend with him. He had fully accepted that he had a tomboy daughter, so every time that he bought clothes, he would buy three of each item in different sizes and colours, for myself and my two younger brothers. I fondly remember that it was quite a shock to him when I started asking him to stop buying sneakers and start buying me sandals and skirts instead (laughs)

hmm...

WHERE DOES MY STORY BEGIN?

1997

This one is easy.... art! My artistic inclinations manifested early on, leading me to join the Art club during my Primary and High school years. As a bright student, I excelled in most subjects, but it was during my 'O' levels that I decided to boldly pursue Art and Design, along with related subjects like Technical Graphics, for my 'A' levels. This decision defied the expectations of many who envisioned me venturing into the sciences. It was a leap of faith, a testament to my unwavering passion for the arts.

2009

I attended a progressive high school that encouraged us to explore our natural inclinations rather than confining us to traditional career paths. The school had a culture of open communication between students, parents, teachers, and career counsellors, ensuring that our final decisions were well-informed and aligned with our passions. Art was my sanctuary, a realm where I found solace, joy, and fulfilment whenever I held a pencil or paintbrush. This deep connection to art made choosing it as a career path an almost instinctive decision, a natural progression from my innate passion.

Despite the common perception of 'broke artists,' I boldly pursued a degree in Fine Arts at the University of the Witwatersrand (WITS) in Johannesburg. Guided by my faith as a Bible-believing Christian, I felt a sense of peace amidst the fear and doubt, trusting that my dedication to my gifts and passion would lead to success.

While the Fine Arts programme presented both challenges and opportunities, I initially struggled to find my place within the field. I felt like I was merely treading water, unsure of my direction and fit within the broader artistic landscape.

It wasn't until my third year when I had the opportunity to intern in France at La Maison Rouge, a Parisian gallery, that I began to understand the greater possibilities within the art world. The experience exposed me to various art spaces, collaborations, and roles beyond being an Artist such as Curator, Administrator, Researcher, and Director to name a few.

After graduating with Honours and gaining some experience in the art world, I served as a curator at Tsoko Gallery in Harare from 2017-2019. I led the implementation of a new calendar for Tsoko, establishing activism programmes each year, which would enact transformation and empowerment of spaces of need, while utilising art.

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Despite the common perception of 'broke artists,' I boldly pursued a degree in Fine Arts at the University of the Witwatersrand in Johannesburg.

One of the more exciting projects I executed in this role was an activist exhibition titled "Save Our Nzou", in 2019, aiding anti-poaching efforts in Zimbabwe, in line with the United Nations Sustainable Development Goal (SDG) of halting biodiversity loss. My team and I were interviewed by print media and radio, creating nation-wide conversation on the effects of poaching. The ensuing exhibition raised a significant amount of funds for the Zambezi Elephant Fund which addresses "the escalating rise of poaching in the Zambezi Valley in Zimbabwe", thus aiding in its management and sustainability.

At Tsoko Gallery I found immense joy in engaging with people, immersing myself in their thoughts and experiences. I relished the opportunity to delve into artistic research and express my findings through writing. I revelled in bridging the gap between artists and their audience, becoming an intermediary who could unveil the deeper layers of meaning embedded within their creations. I thrived on the challenge of illuminating the artistic vision, making it accessible and relatable to those who might otherwise find its essence elusive.

After leaving Tsoko, I pursued other avenues within the Fine Arts, including being Communications Manager for a British-Gabonese artist by the name of Owanto and her studio. This position held particular significance for me as it allowed me to further my Art Activism endeavours. Owanto's work is deeply rooted in social commentary, often delving into sensitive and controversial topics. Of note is her "Flowers" Series, which sheds light on the complex and contested issues surrounding Female Genital Mutilation/Cutting (FGM/C). FGM/C, a longstanding ritual practiced in discreet initiation ceremonies around the world, has historically been used to mark the transition from childhood to womanhood by curbing sexual desire. Owanto's poignant series challenges the traditional perceptions of FGM/C, inviting viewers to confront the harmful and often irreversible consequences of this practice. I am incredibly grateful for the opportunity to have been a part of this dedicated team, whose efforts are not limited to galleries and art spaces but extend to grassroots projects in collaboration with partners across various countries, including Nigeria, Sierra Leone, Kenya, and many more where FGM/C is prevalent.

Driven by a passion for promoting Zimbabwean Visual Arts, I joined forces with my friend and artist Wallen Mapondera to establish Post Studio Arts Collective. Post Studio aims to showcase the diverse and vibrant forms of visual art that Zimbabwe has to offer, both within the country and on the global stage.



Lyn and Tamirrashe Zizhou standing in front of his art mural

Besides the exhibitions that we've held both online and physically, among our most impactful projects is "Paint my Teapot," an initiative executed in Antananarivo, Madagascar. This project explored the concept of recycling, transforming discarded teapots into unique works of art. By breathing new life into these discarded objects, we not only promoted creativity and sustainability but also highlighted the transformative power of art. Another notable project is "Paint my Harare," an initiative that brought a renowned street artist from Cape Town to Zimbabwe. Through a series of murals and workshops, this project engaged the local community, fostering a deeper appreciation for street art and its ability to revitalise public spaces. Post Studio Arts Collective remains committed to promoting and celebrating the rich tapestry of Zimbabwean Visual Arts, inspiring and engaging audiences worldwide.

In 2022, I had the privilege of joining the curatorial team for Ozangé, the inaugural Biennial of African Photography in Spain, held in the vibrant city of Malaga. This groundbreaking event served as a platform to foster meaningful connections between the European and African continents through the captivating lens of photography. Beyond simply showcasing a selection of works by contemporary photographers from Africa and the diaspora, with a special focus on the voices of female artists, Ozangé aimed to create a dynamic space for exchange, dialogue, and empowerment for this emerging generation of visual storytellers. Through a series of curated exhibitions and thought-provoking artists' discussions, Ozangé expanded the boundaries of artistic discourse, encouraging reflection and the sharing of diverse perspectives. This immersive experience further honed my skills as a Curator, Art Administrator, and advocate for the Visual Arts.

These enriching experiences have shaped my trajectory within the art world, allowing me to explore various roles and possibilities beyond my artistic practice. I am deeply committed to utilising my expertise and passion to amplify the voices of African artists, fostering cross-cultural understanding and appreciation for the transformative power of art.

This immersive experience further honed my skills as a Curator, Art Administrator, and advocate for the Visual Arts.

OZANGÉ

Inaugural Biennial of African Photography

Malaga, Spain (November 2022 -January 2023)

Ozangé, the inaugural Biennial of African Photography, made its debut in Malaga, Spain, and I had the privilege of being part of the Curatorial team. This event went beyond a mere exhibition of the contemporary photographic practices of Africa and its diaspora, featuring works from 36 artists. It also served as a dynamic platform for connection, exchanges, and cultivating a sense of communion between Africa and Europe.

The Biennial was divided into three exhibition spaces:
La Térmica, The Malagueta Cultural Center and the Alameda Principal (the city center).

Ozangé was Directed by British-Gabonese artist Owanto in collaboration with the Malaga City Council, the Circulo de Bellas Artes Madrid, the Museum of Toungara and LagosPhoto Festival



Nigerian photographer Stephen Tayo's Solo Exhibition in the streets of Malaga located in La Alameda



Exhibition views from La Malagueta Cultural Center in Malaga



UNPACKING THE SUITCASE

Desahaciendo la Maleta

In 1962, a young Nigerian student Emmanuel Oyejide arrived in Barcelona as a student at the art school Escola Massana in Barcelona. Three years later he met his wife Elizabeth, decided to leave Barcelona for good, Prince Oyejide left a suitcase with his close friend Luis Rodríguez Domínguez but never heard from him again. In 2016, Luis Rodríguez Domínguez and his daughter Ana Domínguez decided to search for the suitcase in Emmanuel Oyejide's family in Nigeria.

El contenido encontrado en el baúl aporta diferentes momentos sociales y culturales de la historia de Nigeria y el mundo, los países más importantes, los libros publicados entre los años 1950 y 1960, el mundo del arte, la música de la época, la fotografía de moda representativa de los años 50 y 60, entre otros, a la restauración.

Apoyados por Luis Rodríguez Domínguez, Ana Domínguez y Laga Photo.

In 1962, Prince Oyejide Emmanuel Oyejide arrived in Barcelona as a student at the art school Escola Massana in Barcelona. Three years later he met his wife Elizabeth, decided to leave Barcelona for good, Prince Oyejide left a suitcase with his close friend Luis Rodríguez Domínguez but never heard from him again. In 2016, Luis Rodríguez Domínguez and his daughter Ana Domínguez decided to search for the suitcase in Emmanuel Oyejide's family in Nigeria.

The content found in the suitcase points to different social and cultural moments in the history of Nigeria and beyond, the Nigerian Civil War, the legacy of the artist, the style of photography, Nigerian fashion photography of the 1950s and 1960s, and beyond, to mention.


Patrocinado por Luis Rodríguez Domínguez, Ana Domínguez y Laga Photo.

Exhibition view from La Térmica, which showcased an exhibition titled 'Unpacking the Suitcase', a project on the important topic of restitution, derived from a true life experience of a Nigerian student Prince Adewale Emmanuel, who studied in Barcelona 60 years ago and left a suitcase full of photographs and letters which was never picked up.




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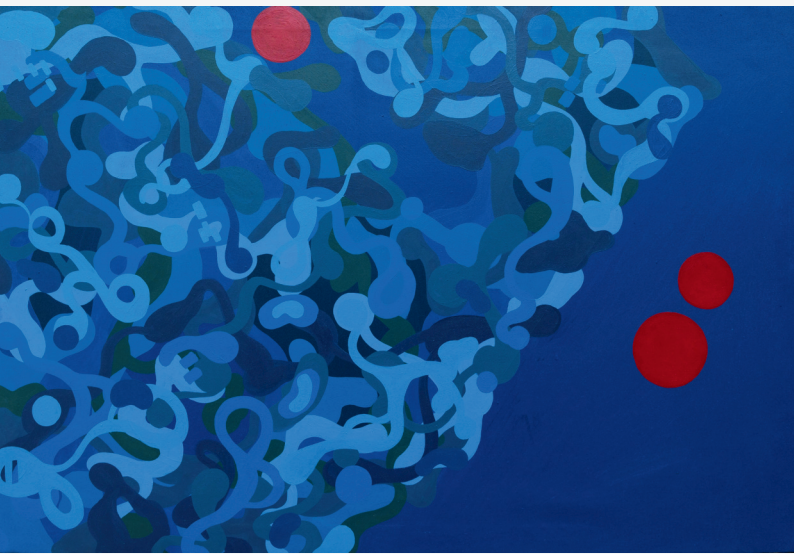
INFLUENCES AND INSPIRATIONS

My mother stands as the most influential figure in my life. She embodies resilience, having navigated through the harshest of circumstances to nurture me and my brothers into the individuals we are today. With grace and composure, she seamlessly filled the roles of both mother and father, always seeking solutions to my challenges, regardless of my age or situation.

One of my mother's most profound influences on me was her unwavering support for my acceptance and appreciation of my skin tone as a dark-skinned woman. Growing up, my tomboyish tendencies stemmed partly from my perception of how others viewed me. I was often compared to my lighter-skinned younger brother, with people making insensitive remarks about my complexion and suggesting I should have been a boy. These comments left a deep imprint on my psyche.

In retrospect, I realise that my mother struggled to find the most effective way to convey my beauty and worth to me. She resorted to using magazine articles and pictures, particularly of the model Alek Wek, as a means of representation. However, in the context of our postcolonial African society, where colourism and texturism are prevalent, I had limited exposure to women who shared my skin tone and were celebrated for their beauty.

Despite the challenges of navigating societal perceptions of beauty, my mother's unwavering love and support played a crucial role in shaping my self-acceptance and confidence as a dark-skinned woman. Her belief in my inherent beauty allowed me to gradually embrace my unique appearance and recognise my own value, irrespective of societal standards.



“Lagoon Series” artwork by Merilyn Mushakwe

While my mother lacked the perfect words to articulate my preciousness and beauty, she introduced me to a woman who mirrored my own appearance. This exposure profoundly impacted my self-perception and how I carried myself in the world. I walked with my head held high, fuelled by the knowledge that women who looked like me had achieved remarkable feats, and I refused to succumb to feelings of inadequacy or unattractiveness.

Years later, I found it quite humorous to hear other African models and celebrities, like Lupita Nyong'o and, if I recall correctly, Sudanese model Aweng Ade-Chuol, reminisce about Alek Wek in interviews I've watched over time. They spoke of her as a role model they admired and emulated during their upbringing. Three young dark-skinned girls, raised in different corners of the world, connected by their admiration for a single woman who, through magazine photos, positively influenced their self-perception and acceptance. I can only imagine how many more there are! Representation matters!"



Image courtesy of Tamirashe Zizhou

Artwork by Pardon Mapondera, as part of the exhibition 'Then I Find'

My upbringing was marked by familial instability, as my father abandoned the family in my early 20s, leaving me, my mother and my two younger brothers to fend for ourselves. Prior to this, I had always perceived my father as a caring figure, despite his tendency to engage in extramarital affairs. However, his departure shattered this perception and left me grappling with a profound sense of betrayal and abandonment.

THE DARK SIDE

The abrupt transition from having a dependable parent to assuming financial responsibility for my siblings was daunting. I was forced to navigate the challenges of adulthood prematurely, while simultaneously nurturing my younger brothers and seeking solace in my faith.

My anger and disillusionment with men and family relationships stemmed from my father's actions and the prevalent societal norms that often-painted women as victims or overachievers struggling to balance success with personal fulfilment. I yearned for a path that affirmed my womanhood and femininity without the constraints of these societal expectations.

My journey towards self-discovery and embracing my femininity was a transformative experience that required a deep shift in perspective. It began with my involvement in the Student Christian Organisation at my university, where I engaged with Apologetics who presented the Bible in a way that resonated with my academic mind and thirst for knowledge.

Embracing my artistic expression has been one of my greatest accomplishments. It has enabled me to tap into the depths of my being, explore my emotions, and fulfil my purpose in life. I am excited to continue this journey of self-discovery and creativity, fuelled by the passion and zeal that drives me to create meaningful art.

Upon reflection, I realised that my low self-esteem stemmed from my perception of being a woman and its perceived limitations. My creative studies significantly impacted my creative expression. For a long time, I couldn't produce exceptional work after my undergraduate degree because I felt I had little to offer the world. My most sensitive, wholesome, and authentic self-felt like it had little to contribute until recently. I relied heavily on my intellect, overlooking the power of my heart and soul. I sought therapy, counselling, and engaged in extensive reading to gain a deeper understanding of myself.

One of my greatest achievements lies in the art I create today. It's a departure from the cerebral, where I'm not simply flexing my mental prowess but expressing myself from the depths of my heart and soul. This accomplishment is profound because it taps into a deeper, more holistic aspect of my being, moving beyond mere intellectual pursuits to explore personal fulfilment and my purpose in life. I'm thrilled about this recent journey of self-discovery and creativity, fuelled by an unwavering passion that makes it difficult to put down my paintbrush. I feel an overwhelming desire to express the depths of my emotions and experiences, which have been suppressed for far too long.

My creative studies significantly impacted my creative expression. For a long time, I couldn't produce exceptional work after my undergraduate degree because I felt I had little to offer the world.



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I am also a...

WRITER AND RESEARCHER

A robust Curatorial Practice is the engine driving my professional life. This goes beyond mere tasks; it's a deep engagement with the lifeblood of Art, Artists and Art Institutions. This practice concerns activities that form part of the core functions of Art in a professional setting, namely Research and Interpretation, Collection Management and Communication. Through a focus on Research and Communication, my practice bridges the gap between art and diverse audiences through exhibitions, educational and public programs, and yes, impactful writing.

Writing has become an essential part of my practice. I relish weaving narratives that illuminate contemporary art's engagement with social issues and its impact on the world. My work has found a home in publications like ContemporaryAnd (C&) - a German Art Magazine which focuses on worldwide discourses on contemporary Visual Art. The National Gallery of Zimbabwe's (NGZ) catalogue for Zimbabwe's pavilion at the Venice Biennial in Italy. Nzira Travel - a Zimbabwean Travel Magazine. Collective Action Magazine, a South African publication which focuses on the eradication of Gender Based Violence (GBV) and the Standard Newspaper in Zimbabwe to name a few.



Nzira Travel - a Zimbabwean Travel Magazine.



ContemporaryAnd (C&) - a German Art Magazine which focuses on worldwide discourses on contemporary Visual Art

SCULPTURE

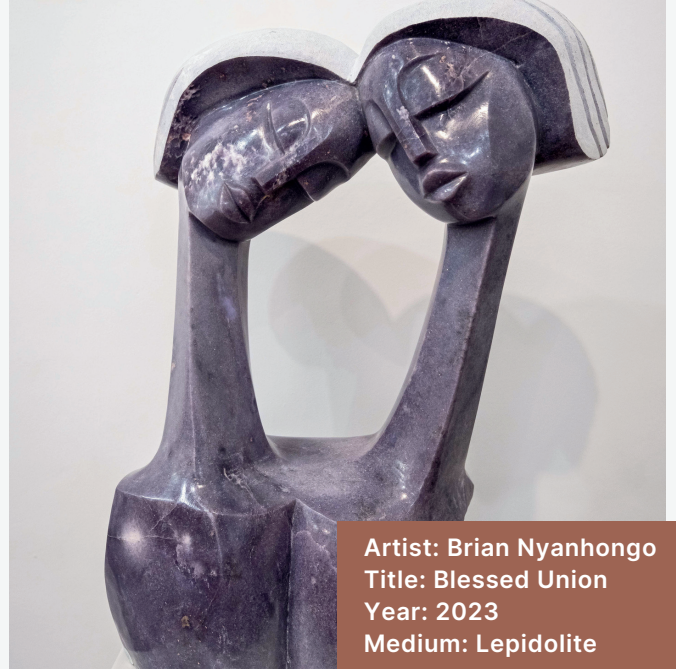
2016



2018

From 2016 to 2018, I served as General Manager of Doon Estate, a vibrant arts and culture center in Harare, Zimbabwe. Here, I honed my leadership skills while fostering a dynamic platform for artistic expression.

In 2023 I started working with Chapungu Sculpture Park in Harare as Communications Manager. This prestigious institution boasts the world's most extensive collection of authentic Zimbabwean stone sculptures, dating from the First Generation works (1960's to 1970') to contemporary pieces. I am thrilled to contribute to its legacy of promoting this unique artistic and cultural heritage



Artist: Brian Nyanhongo
Title: Blessed Union
Year: 2023
Medium: Lepidolite



Artist: Bernard Sakarombe
Title: Wise Girl
Year: 2023
Medium: Dolomite

Artist: Leo Berekayi
Title: Proud Bird
Year: 2022
Medium: Agate



Artist: Phillip Kotokwa
Title: Cry for help
Year: 1997
Medium: Springstone



My first love- Art of course!

Art currently occupies a significant space outside of my professional commitments. I pursue it independently, driven by a deep-seated passion rather than external demands or financial rewards. I am an avid art enthusiast and have invested my own resources to acquire the necessary materials, such as paints and canvases, to explore my creative expression.

Heartbeat of my soul

Music holds a special place in my life as well. I attend live music shows whenever possible, immersing myself in the energy and artistry of the performances.

Arousing my imagination

Reading has always been a cherished pastime, and my introduction to Science Fiction a few years ago opened a captivating literary universe. I am fascinated by the diverse subgenres within Sci-Fi, from High Fantasy and Military Sci-Fi to Dystopian and Post-Apocalyptic narratives. The influence of these themes is evident in my digital artworks and murals, adding an imaginative and futuristic dimension to my creative expression.

A rush indulgence

Coffee and cake are another indulgence that I wholeheartedly embrace. I relish the opportunity to explore various cafes and restaurants, savouring the flavours and ambiance of each establishment. This pursuit of culinary experiences has become a personal quest, a journey to discover the hidden gems of the city's coffee and cake scene.

THE TRUTH I'VE LEARNT

Because of the challenges I faced during my young adult years, one valuable lesson I learned is that true salvation can never come from external sources... no knight in shining armour is coming to save you and change your story. You must put the work in, to see changes in your life. Part of this work includes cultivating a deep-rooted faith in God, recognising Him as the ultimate source of strength and guidance.

This philosophy has instilled in me a profound reliance on Jesus Christ, empowering me to navigate life's obstacles with resilience and faith. It has also strengthened my understanding that while God places supportive individuals in our paths, we must rely on His divine guidance.

... one valuable lesson I learned is that true salvation can never come from external sources... no knight in shining armour is coming to save you and change your story. You must put the work in, to see changes in your life.

MY
S U C C
E S S

DAMASCUS ENCOUNTER

In 2013, I had the transformative opportunity to intern at a Parisian gallery called La Maison Rouge during my Fine Arts degree. This experience in Paris, France, unveiled a hidden facet of myself that I had never fully explored.

Prior to this internship, I was grappling with doubts about my chosen path in the Fine Arts. I had grown unsure whether I truly aspired to be an Artist myself, but I lacked clarity about alternative career options. Working at La Maison Rouge, surrounded by an incredible array of art, ignited a passion within me that extended beyond my own artistic aspirations. I discovered a profound appreciation for the artist's journey, their creative process, and the stories they conveyed through their work.

This newfound passion manifested in an unexpected way during one of my gallery tours. As I guided a couple through the exhibition "My Jo'burg," featuring over 50 South African artists, they were captivated by my enthusiasm and the insights I shared about the artworks. Upon concluding the tour, they surprised me by offering a monetary tip.

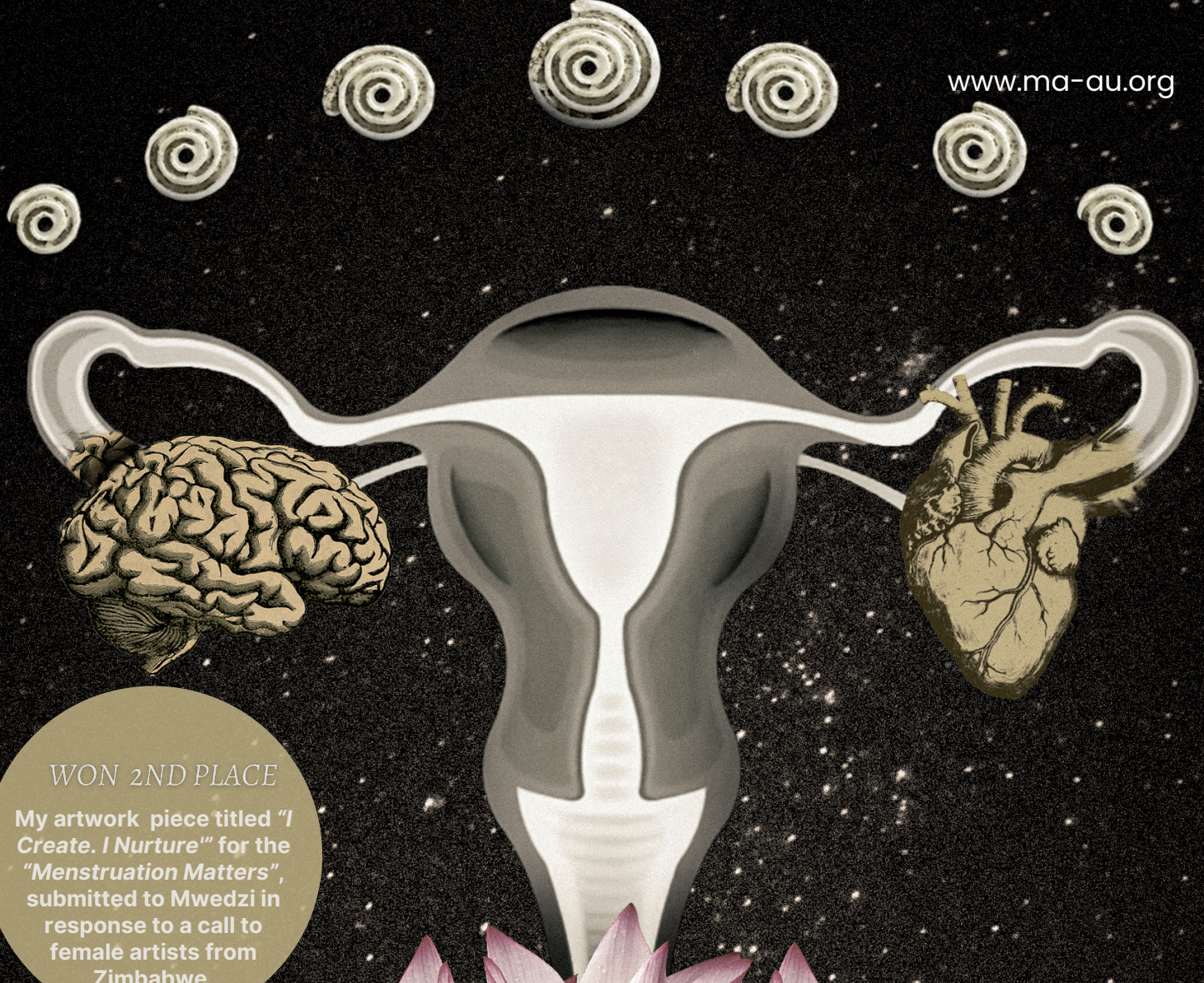


La Maison Rouge, East Paris, France

Pictures source: <https://pariseastvillage.com/en/listings/la-maison-rouge/>

Initially hesitant to accept, I learned that this gesture was a customary way of expressing gratitude for an exceptional tour experience within French culture. This incident served as a profound validation of my newfound passion for connecting with art and artists. It affirmed my ability to bridge the gap between artists and their audience, fostering a deeper understanding of their creative expressions.

My internship at La Maison Rouge marked a pivotal turning point in my life, shaping my career trajectory and igniting a passion that continues to drive me today. I am forever grateful for the opportunity to have immersed myself in the vibrant Parisian art scene and discovered a hidden talent for connecting with art and artists in a meaningful way.



WON 2ND PLACE

My artwork piece titled "I Create. I Nurture" for the "Menstruation Matters", submitted to Mwedzi in response to a call to female artists from Zimbabwe.



curated art.

MOST RECENT EXHIBITION



“ THEN I FIND ”

NATIONAL GALLERY OF ZIMBABWE



I curated an exhibition titled 'THEN I FIND' as part of Post Collective Studio, which was featured within the broader context of a group exhibition called "A Gathering" at the National Gallery of Zimbabwe. "A Gathering" served as a collective convergence, showcasing exhibitions by diverse collectives operating in and around Harare. The primary objective of this exhibition was to unify a range of curatorial expressions from various collectives within the Harare community.



Images courtesy of Tamirirashe Zizhou



LITTLE THINK OF US

One of my most frequent prayers to God is for a life of fulfilment. When I depart from this earth, I want to know that I have maximised my potential, utilised my gifts, and pursued my passions to the fullest extent. I yearn to live a life free from fear, embracing challenges and pursuing my dreams with unwavering determination and boldness.

A prime example of this mindset shift occurred earlier this year when I decided to take my painting seriously. I had always dabbled in art, but never with a dedicated focus. Upon sharing my newfound passion with a friend, I received an unexpected response. They discouraged my pursuit, using an analogy of a well-tended garden that I was suddenly abandoning for an untested endeavour.

Their words struck a chord, making me question my resolve. However, I realised that their opinion was not an accurate reflection of my own potential. I decided to silence my doubts and embrace my artistic calling with unwavering conviction.

Within a few months, my dedication bore fruit. I received commissions for murals within Harare, and to my utter surprise, I won an art competition – an accomplishment I would not have dared to dream of merely a year ago. These achievements reinforced my belief in the power of pursuing my passions with unwavering determination.

I aspire to be remembered as an individual who lived life authentically, never allowing fear or societal expectations to hinder my growth. I want to be known as someone who dared to challenge the status quo, boldly pursuing my artistic dreams and leaving an indelible mark on the world.

I am eagerly anticipating the continued evolution of my artistic practice, encompassing my endeavours as a painter, muralist, writer, curator and gallerist at my new art space, Terracotta. I envision a future where I continuously expand my creative horizons, making a meaningful contribution to the art world and leaving behind a legacy of inspiration.



**MY
LEGACY
AND
FUTURE
ASPIRA
TIONS**



SPECIAL FEATURE



I had the privilege of being interviewed by Candace Mwakalyelye for Women Crush Wednesday on Zimpapers Television Network (ZTN), where I delved into my Curatorial and Artistic practice. Throughout our enlightening conversation, I discussed the profound significance of Curators within a society that often misconstrues and undervalues this profession. Additionally, I provided insight into the captivating world of Art, shedding light on the critical role of Art institutions, as well as the individuals who steer their existence.

Video courtesy of ZTN – Zimpapers Television Network

DSTV Channel 294



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FROM
HEART
TO HOME



A COLLABORATION



Collaborations are of great importance to my career. They're a fantastic way for me to push myself and develop personally. They help me cultivate new skills and improve on my talents and work, exercising my creativity in ways I may not have thought possible. I recently appeared as a guest on the Picture Hub Podcast, specifically on an episode centered around "User-Generated Content." During the discussion, I shared my insights on how the art industry, particularly from an African perspective, should actively embrace the digital space and its users.

Video courtesy of PictureHub Zim





A

MESSAGE TO THE FUTURE ME

I offer this heartfelt advice: Seek help early on if you recognise personal struggles or difficulties. Don't fall into the trap of believing you can overcome these challenges alone. Actively seek counselling, therapy, or guidance from trusted mentors and friends. Surround yourself with individuals who uplift and inspire you and avoid wasting time on those who drain your energy and offer no positive influence. Remember, the choices you make today will shape your experiences for years to come. Embrace self-discovery, seek support when needed, and cultivate a strong sense of self-worth. These are the keys to unlocking your true potential and navigating life's challenges with grace and resilience.